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**bio:**

Co-editor and co-founder of *JUMP CUT: A Review of Contemporary Media* (1974-present), Chuck Kleinhans taught media theory, aesthetic and cultural analysis, and media production in the Radio/TV/Film department at Northwestern University for 30+ years. His essays on independent experimental and documentary work develop an institutional and aesthetic analysis, and his articles on mass culture often address cross-cultural issues. His media making has concentrated on consumer formats in both documentary and experimental modes.

Paper proposal

Title:  
**The High Road to Disgust: *Fu Bo***

*Fu Bo* (d. Wong Ching Po, and Lee Kung Lok, 2003) takes place in Macau, centrally dealing with a morgue and a prison's death row. Prominently dealing with themes of death, and using the Class III status, it includes extensive visceral shock with morbid images of autopsy and a theme of cannibalism. However, rather than the typical Class III exploitation of such disgusting material, the film moves from sensationalism to a philosophical consideration of its themes. My paper examines the film in terms of the visual presentation of these narrative issues, and in particular how it attains a kind of arthouse elegance and distance on what is more typically disturbing and distasteful.

This paper continues my examination of disgust in recent cinema:

"Serving the People: *Dumplings*," *Jump Cut* no. 49 (April 2007); "Cross-cultural disgust:  
some problems in the analysis of contemporary horror cinema. Part one: notes on cross-

cultural disgust,” *Jump Cut* 51 (June 2009) [*Spacked Out; The Untold Story*]; “Cross-cultural disgust: \ some problems in the analysis of contemporary horror cinema. Part two: rewriting disgust,” *Jump Cut* 52 (July 2010) [*Public Toilet; Visitor Q*].

The paper concludes with comparison to some other examples in recent world cinema that use extreme images to turn disgust in a more morally serious direction by giving the audience access to character psychology and thus providing a sympathetic passage into a normally abhorrent behavior and situation. Fu Bo can be productively considered along with films such as *Antichrist*, *Happiness*, *Titus*, and *Taxidermia* that use disgusting horror to examine social and moral dilemmas.